

Computer-based  
Visual Communications,  
Research and Design

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ATARI Club Med

Art and the Computer

Criteria

The need is for a one hour tutorial to give a short, practical introduction to art, the working methods, and tools. The premise is that the tutor and the participants both may not have any knowledge of art or computers. The participants are children 8 to 12 years old and adults.

ATARI Club Med

Art and the Computer

The concept of this tutorial is to present the participants a total aesthetic environment composed of visual exercises accompanied by handouts with bibliography, 35mm slides, video projection and music to stimulate the participants to create spontaneously as well as learn by assimilation.

The four visual exercises deal with the basic elements of art: point, line, shape, texture, color, composition and temporal sequencing. These exercises as mentioned before are accompanied by musical stimulus, slides depicting history of art and important technological developments with aesthetically pleasing visual imagery interspersed. Parallel to this is ATARI computer graphics output onto a large format video projection screen. This computer graphics imagery relates directly to the visual exercises and reinforces the benefits of the computer as a creative tool.

In each visual exercise, four different media are used to create graphics that are distinctive to each medium and its tools. The different media are:

- o crayons
- o scissors and color-aid paper
- o watercolor brushes and tempera points
- o a nail for penetrating the surface of the paper

Each visual exercise results in one or more pieces of visual output from the participant. These exercises are formatted on 11" x 11" drawing paper and will be the components for a nine-square or twelve-square matrix wall display combining all the participants' work for each exercise.

The four visual exercises are the following:

Visual Exercise 1 - The Point (15 minutes)

The different media are used to create different arrangements of point or dot types on a page such as:

1. squares, triangles, circles, free-form
2. large, medium, small
3. cut-out, stippled, splattered, punctured
4. outline, filled, textured

#### Visual Exercise 2 - The Line (15 minutes)

The different media are used to create different arrangements of line types on a page such as:

1. solid, dotted, dashed
2. short, medium, long
3. thin, medium, heavy
4. straight, curved, free-form
5. hard-edged, soft-edged

#### Visual Exercise 3 - The Shape (15 minutes)

The different media are used to create different arrangements of shape types on a page such as:

1. outlined, filled, textured
2. geometric, free-form
3. man-made, natural

These shapes are made with the previously used media as well as techniques like rubbings, vegetable fruit and object prints and tracing around objects.

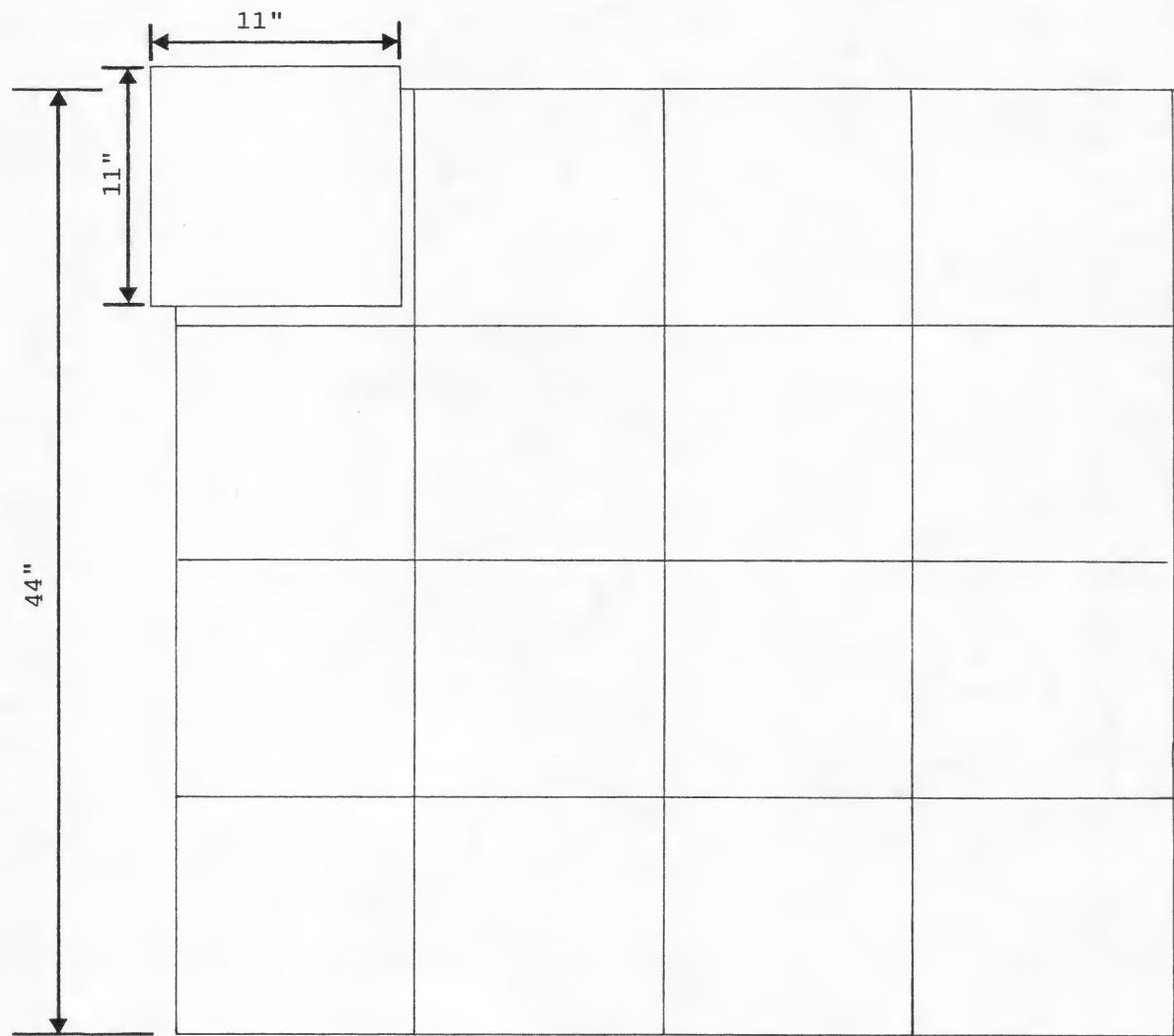
#### Visual Exercise 4 - Mixed media Composition (30 minutes)

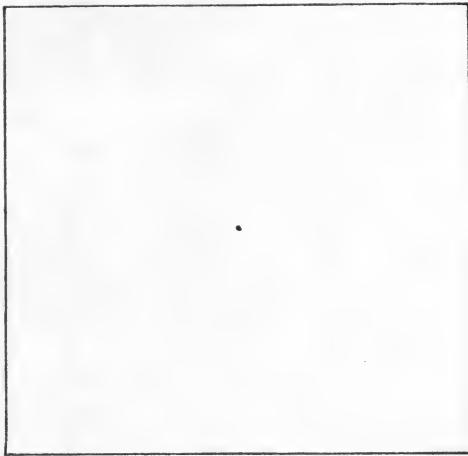
Using the principles of the three preceding exercises, the participants create compositions mixing media as well as point, line, shape, color and texture.

The last five minutes of each visual exercise is used to arrange the output on a nine- or sixteen-square wall matrix so as to form a quilt-like total composition. These wall matrix arrangements can be photographed and used as artwork for marketing materials for future tutorials.

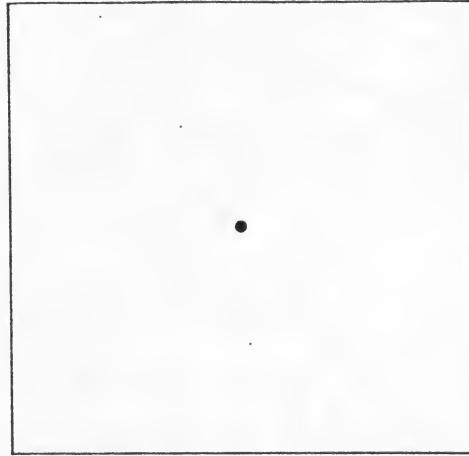
Wall Matrix

Drawn on a white wall or surface to which the visual exercises are pinned or taped.

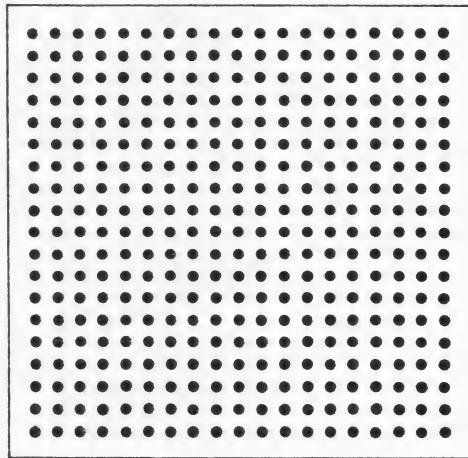




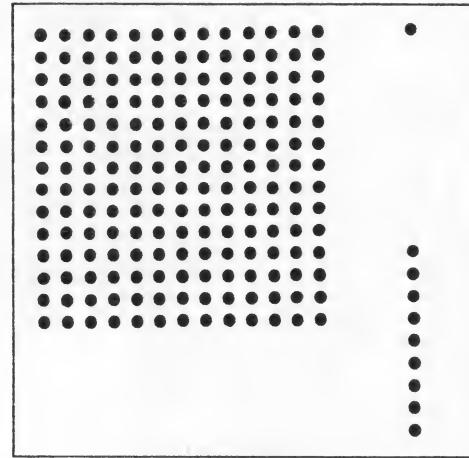
4



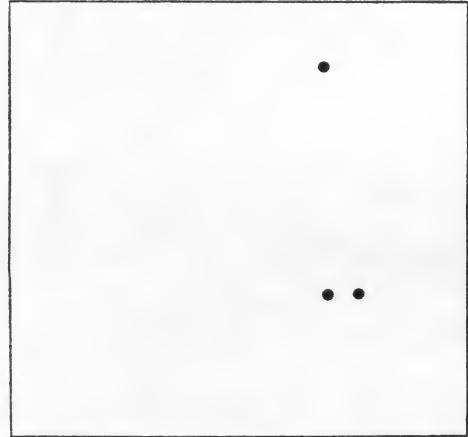
5



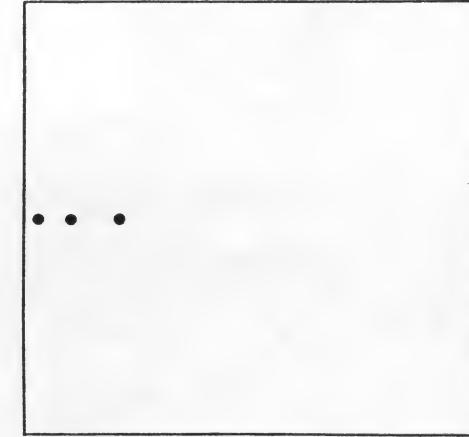
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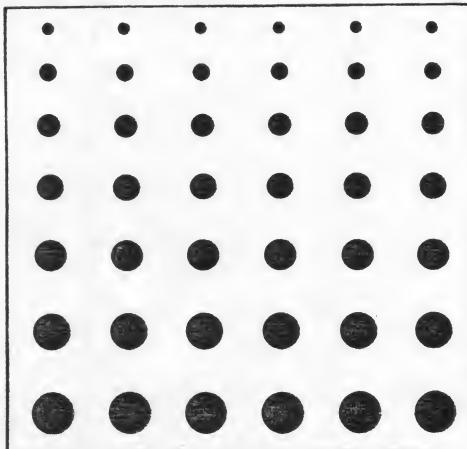


8



9

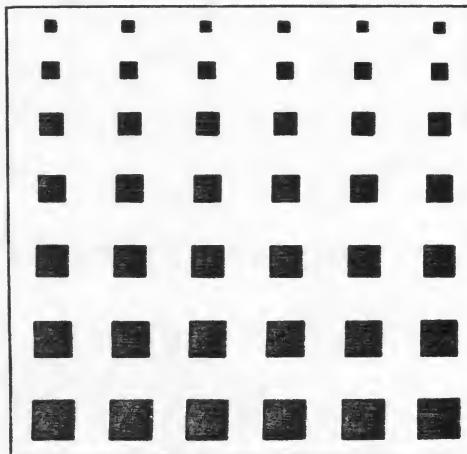
4  
How big must the dot be in order to be effective within a given area?  
5  
The dot in the center  
6  
The dot in a grid  
7  
Mass, single value, line formation  
8  
Two against one  
9  
The beginning of an expanding series



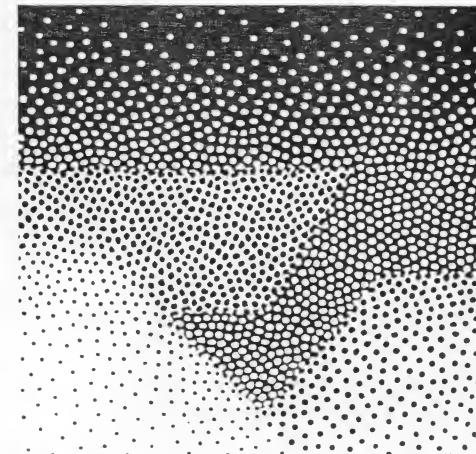
32



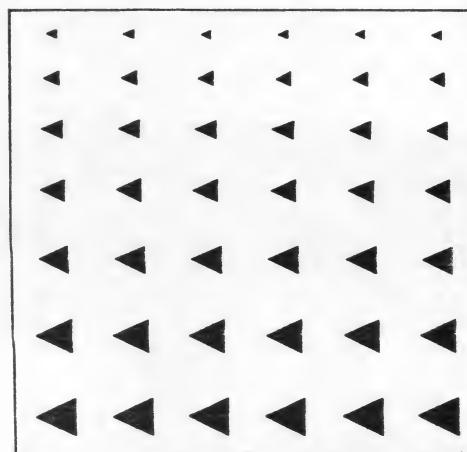
35



33



36



34

32 33 34  
The smallest perceptible dot looks round. How big must it be before the question of its shape arises?

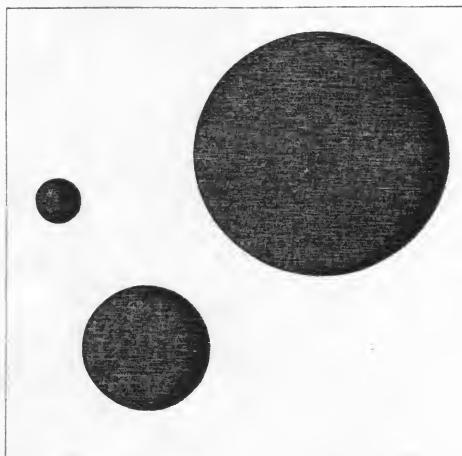
35  
The slow transition from positive to negative dots is a natural consequence of a chalk stroke.

36  
Experiment for a "Winter Aid" poster

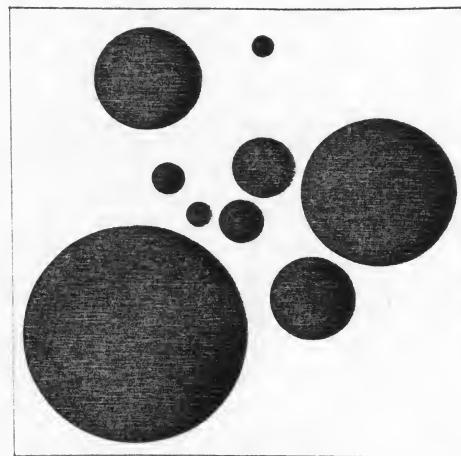
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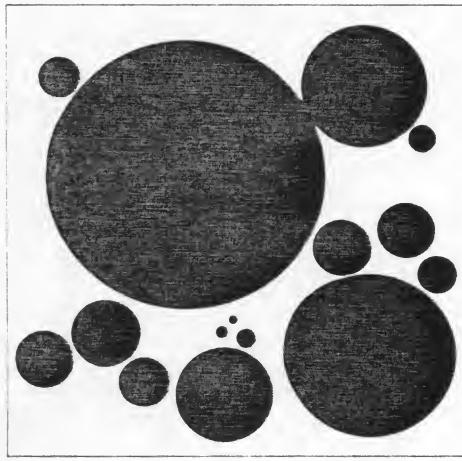
A VI



38

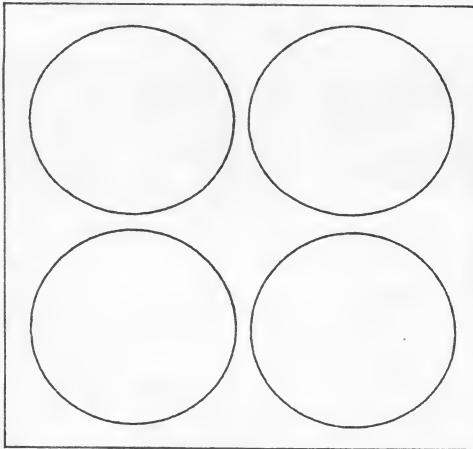


39

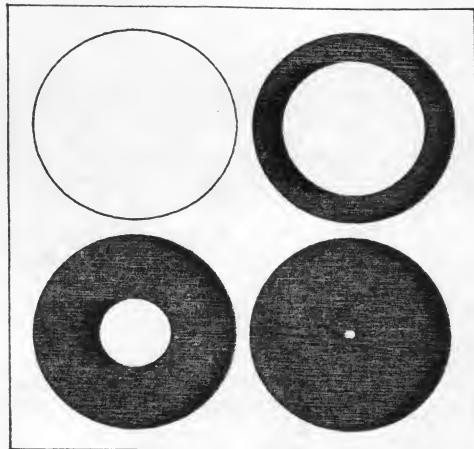


40

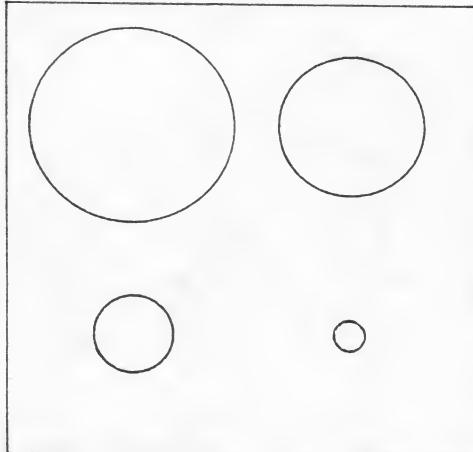
38  
Dots, three sizes  
39  
Smallest dot isolated  
40  
Interaction between various groups  
of dots  
41  
Transposition exercise from nature.  
Dot formation in an autumn leaf.  
(Lithograph, multi-colored, dots  
reddish, leaf surface green; contrast  
of quantity)



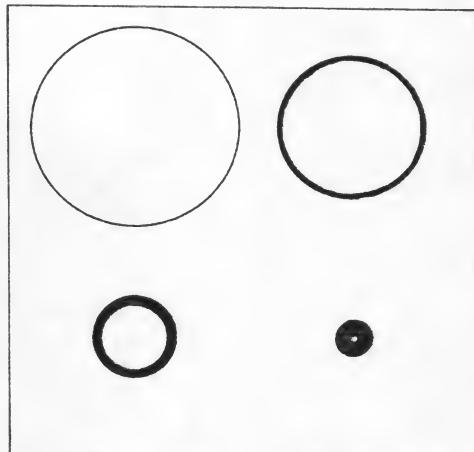
65



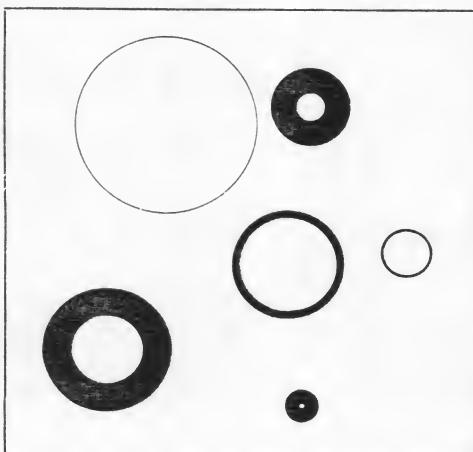
66



67

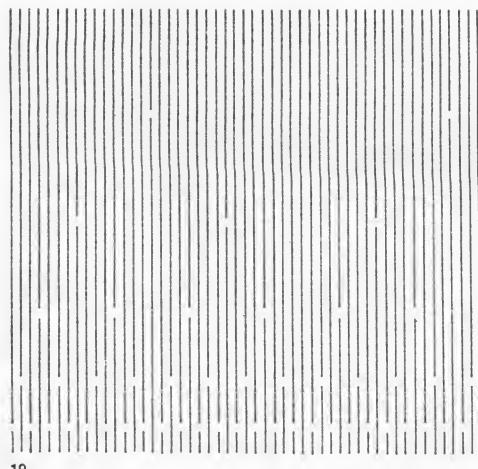


68

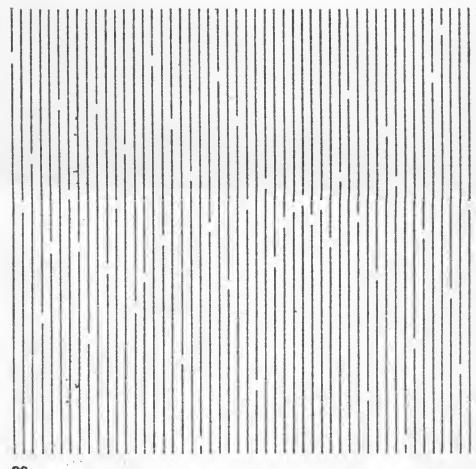


69

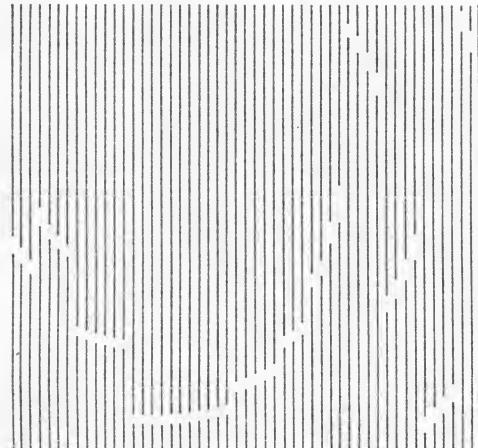
65 66 67 68 69  
The circle. Exercises similar to  
No. 38, 39, 40. In No. 66, 68, 69  
variations in size are accompanied  
by differences in the thickness of  
the line. This gives rise to a new  
element: the white dot in the black  
dot.



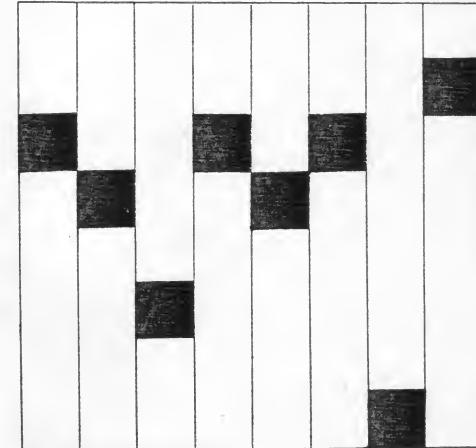
19



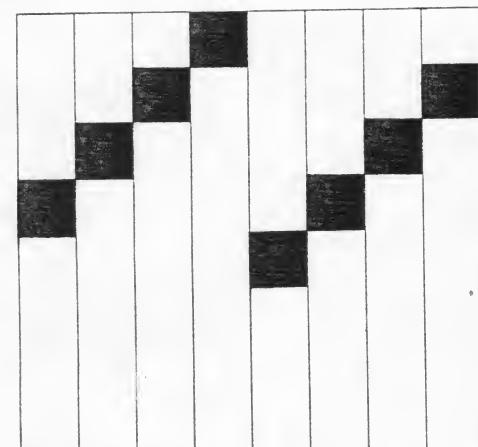
20



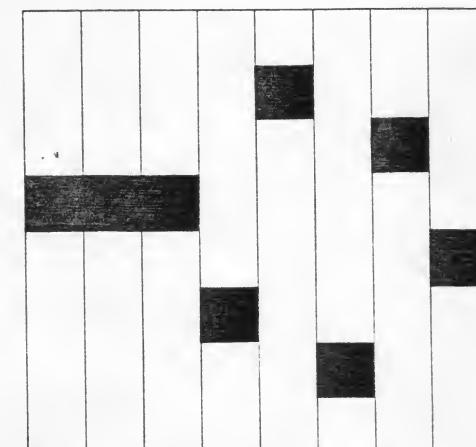
21



22



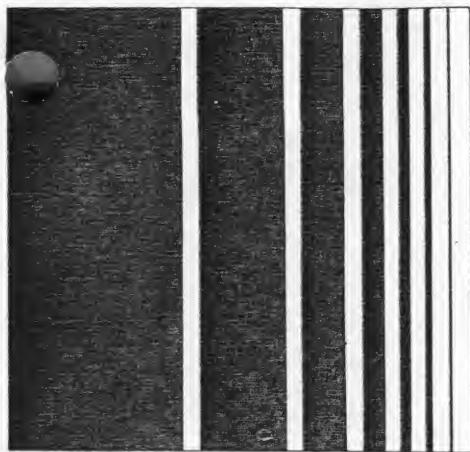
23



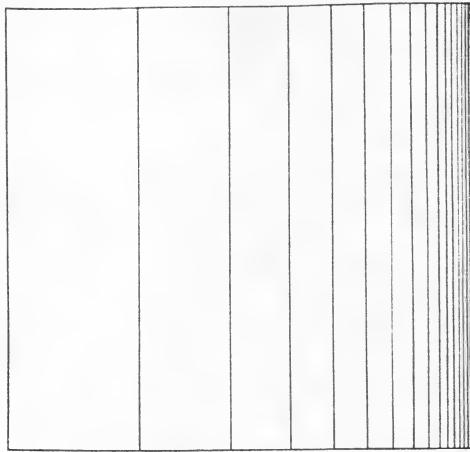
24

19 20 21  
If the lines in a grid of thin lines are interrupted, the dot is produced by the gap and the interstitial spaces at its sides. These dots can once again combine to create figures and paths of movement. See No. 73-76.

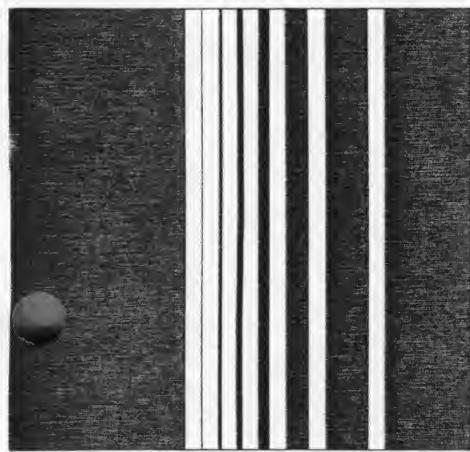
22 23 24  
Various patterns of dots separated out from a coarse grid



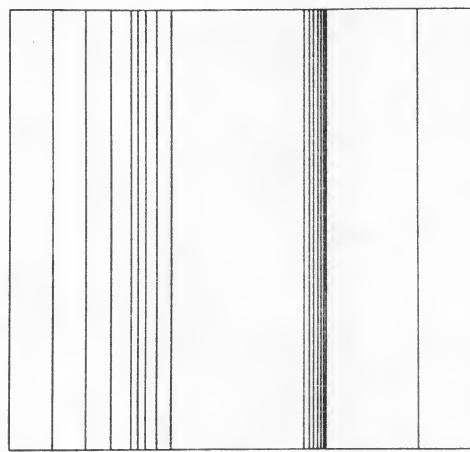
119



121



120



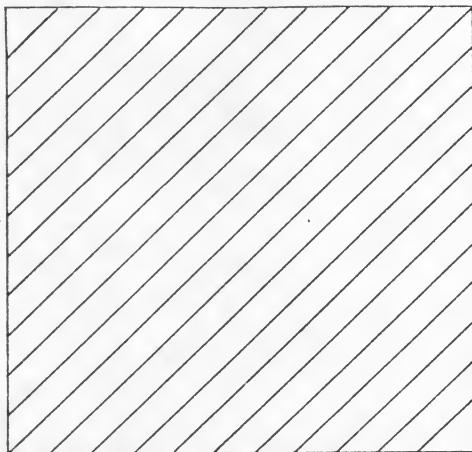
122

119  
Progressively widening distances between regular white strips on a black background. The white strips activate the black interspaces. In contrast to No. 120, the entire black background is affected by the rhythm.

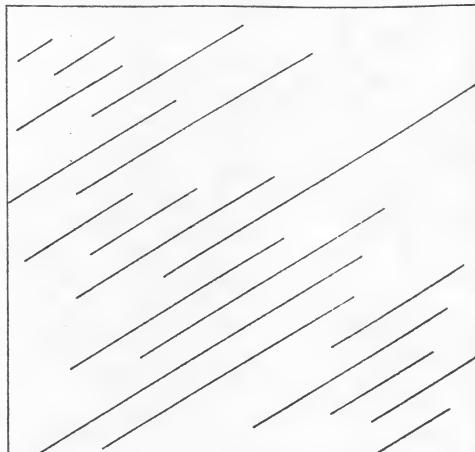
120  
The gradation begins after the first third of the background. In this way the disengaged black third acquires a quality of its own.

121  
Progressively narrowing distances of lines. The white background is not affected by the gradation.

122  
Differently graded bundles of thin lines



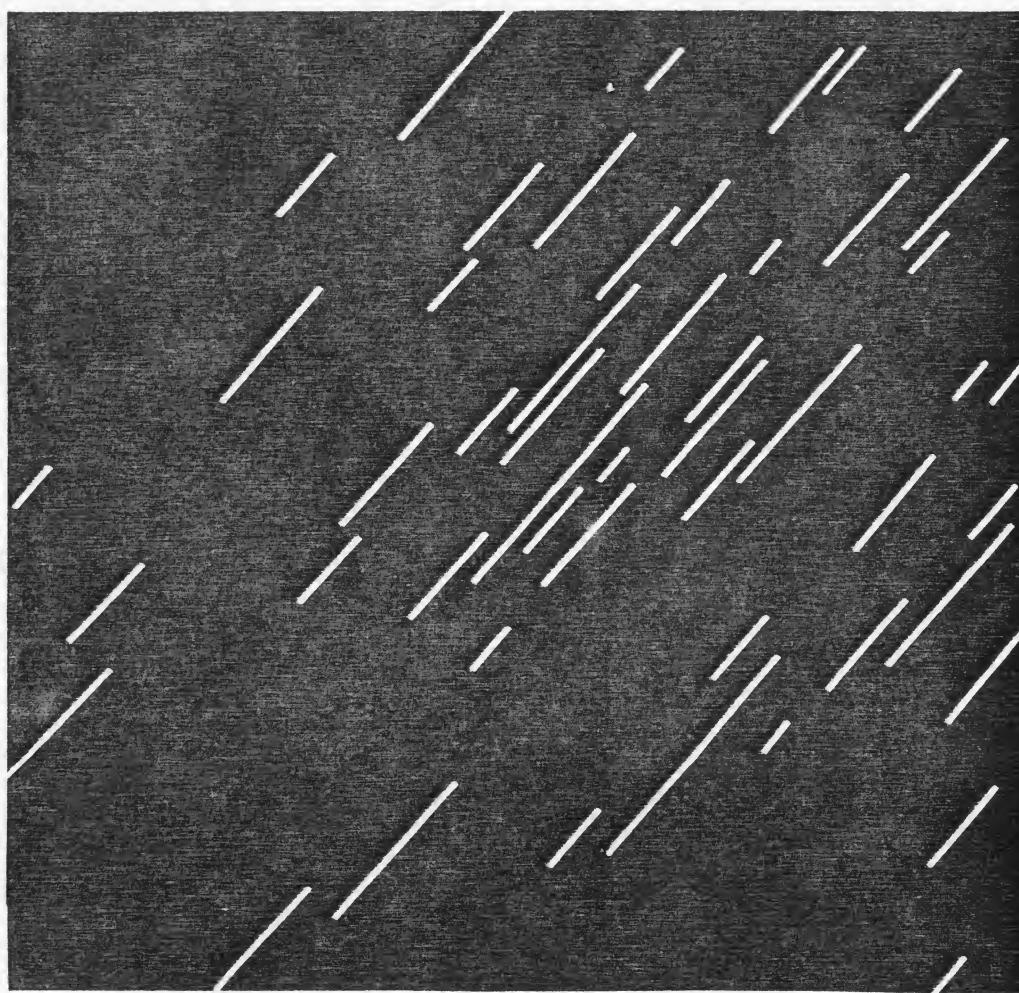
165



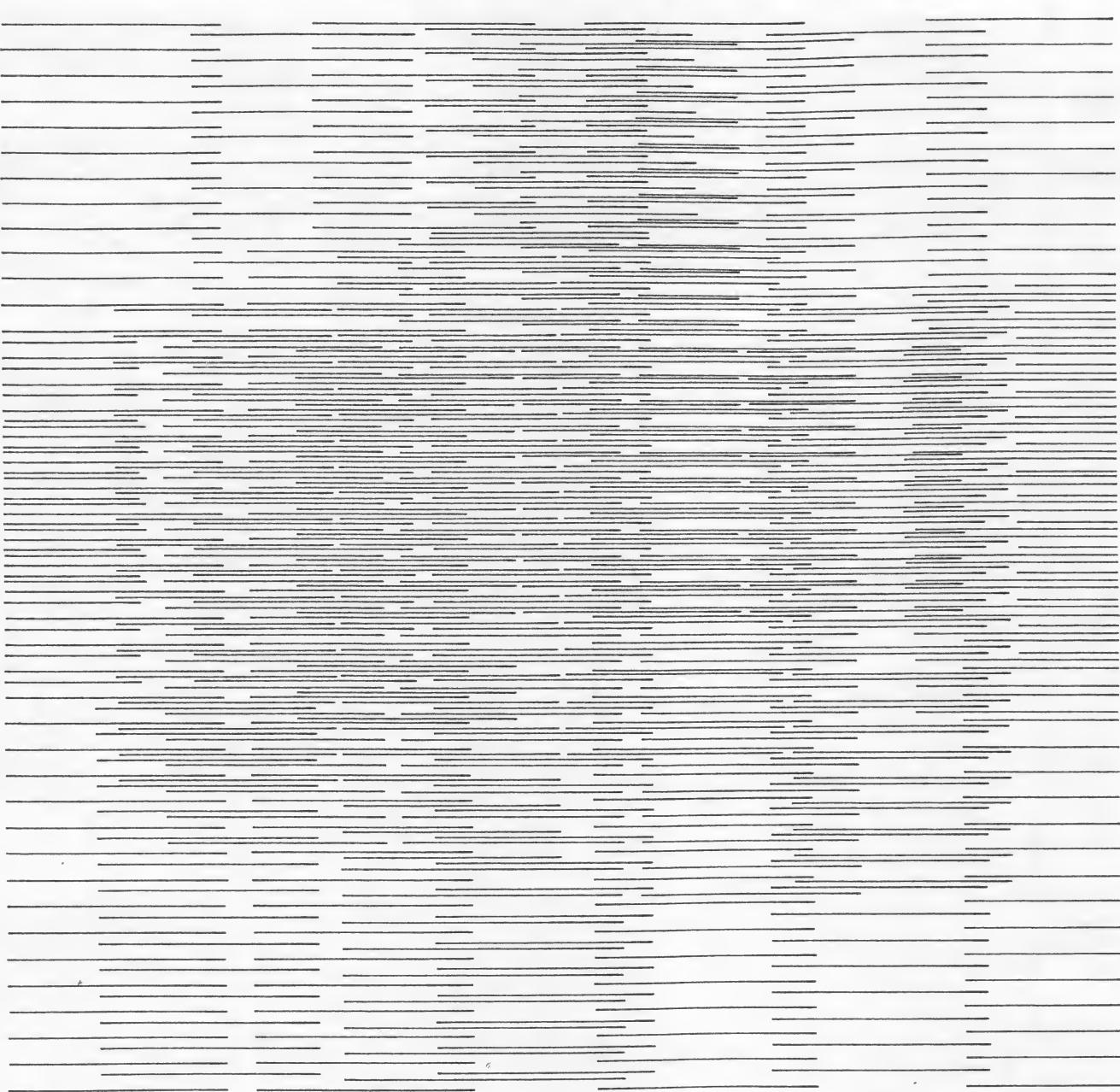
166

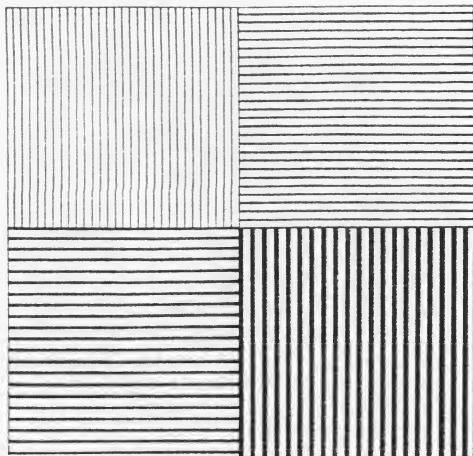
165  
The pronounced slant of the line gives it dynamic qualities.

166 167  
The impression of dynamic force is still further enhanced when the lines are of unequal length or placed with unequal distances between them.



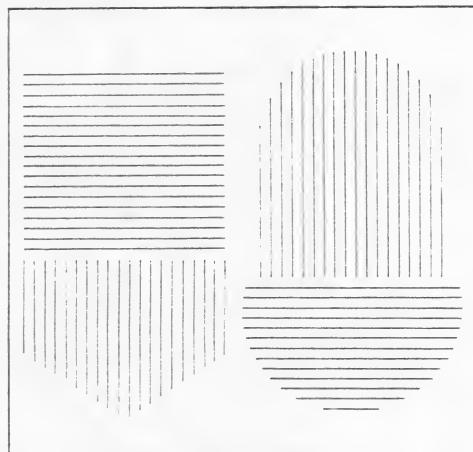
167



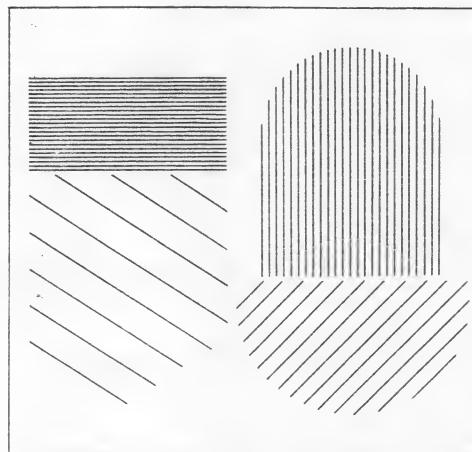


123

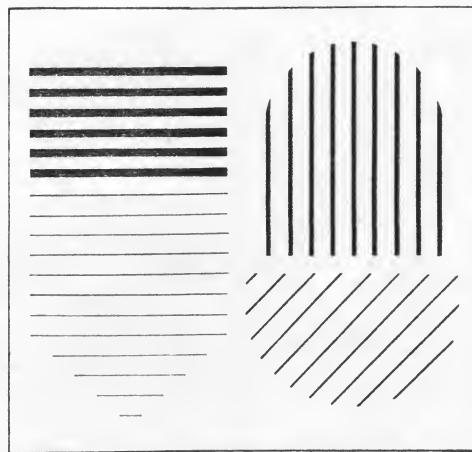
123  
Study in tone value  
124 125 126  
Experiments with playing card figures  
on the basis of the preceding  
exercises



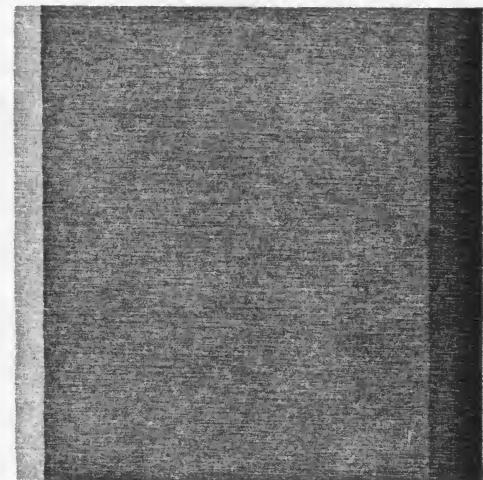
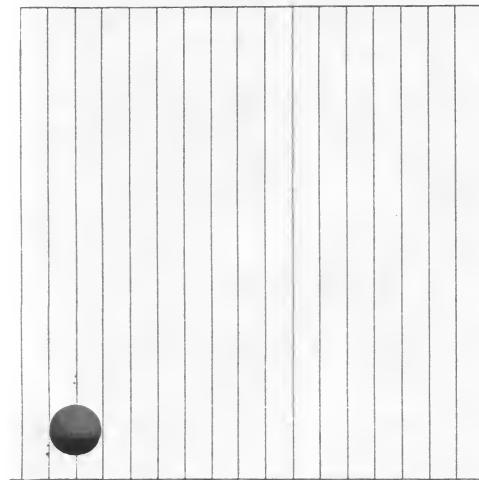
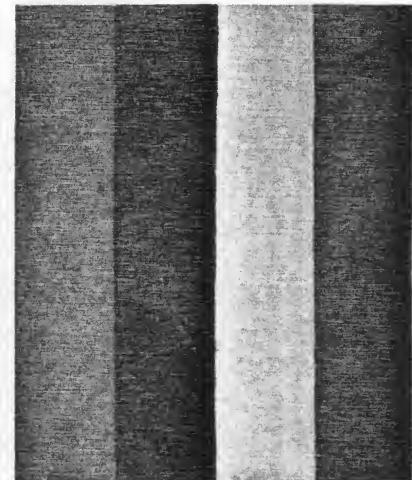
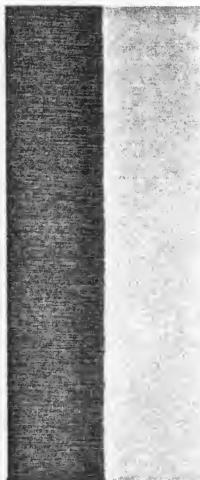
124



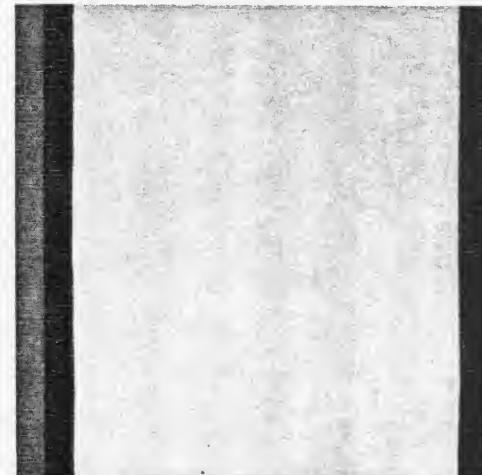
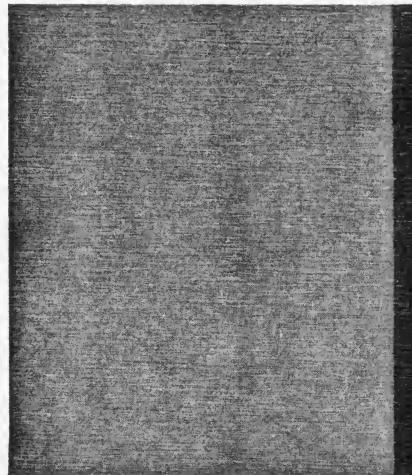
125



126



The change of proportions is effected on a finely divided grid, a useful instrument for determining clear, unequivocal proportional relationships. Even with great changes of sequence and proportion the clear value relationship of the original radiation produces a positive effect.



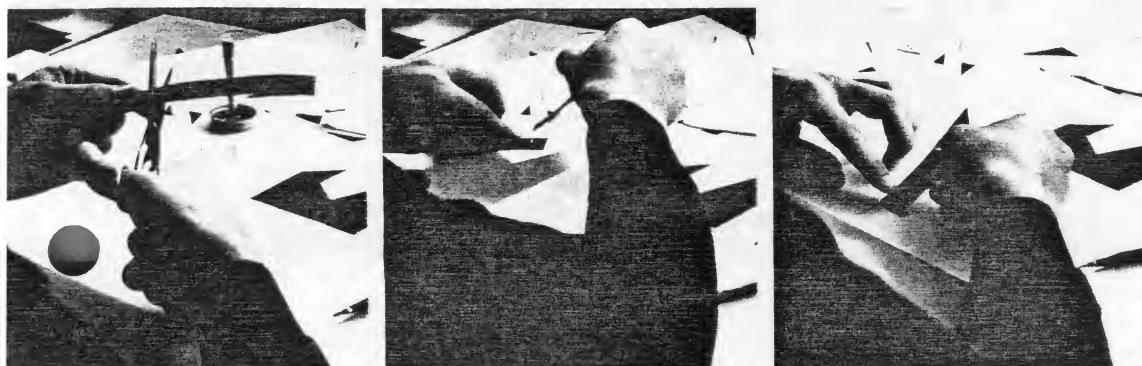
In this exercise five gray values in the same progression from white to black are mixed and stored in jars. They form the foundation for an investigation into value contrast. In the first exercise colors are investigated according to the kind of contrast. Here, the amount of the difference is investigated within the contrast. The five values are synchronized into a series with optically equal intervals. Quantity contrast adds a new factor to the three analyzed color contrasts. It has an essential influence on the appearance and harmony of colors. The relationship between quantity and value of a color can be observed: i.e., the possibility of strengthening or weakening the existing contrasts through a change of proportions. A change of sequence also produces a weight shift in the values of the different colors.

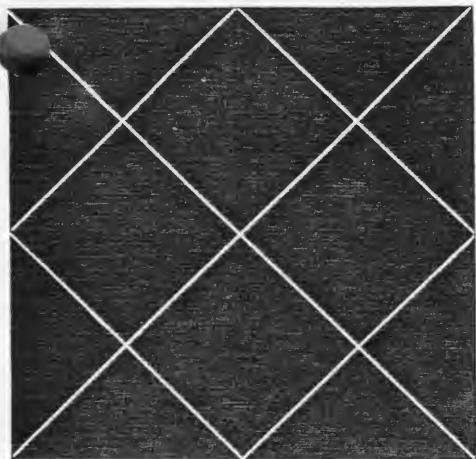
The row of examples show, above, a change in the original sequence but with the same proportions; center, a change of proportions within the original sequence; below, simultaneous change of sequence and proportions.

t of the student discussed earlier. For example, different combinations of tearing, folding, and flipping are found. The first, third, and fourth examples in the above row do not exhibit a clear concept and are essentially compositions of different opposing strip elements. In both examples on the far right the formal model chosen for iteration is the oblique cutting and removal of resulting elements.

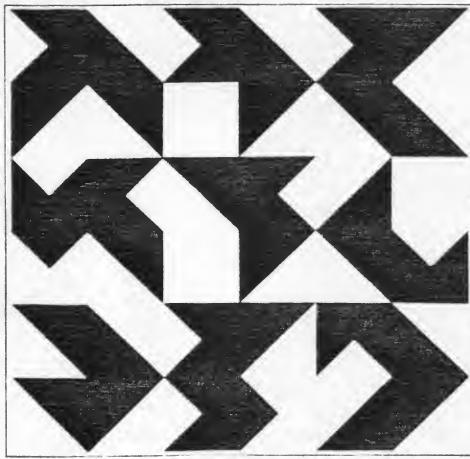


*these three photographs the working technique is obvious, as is the student's neatness of execution.*





111

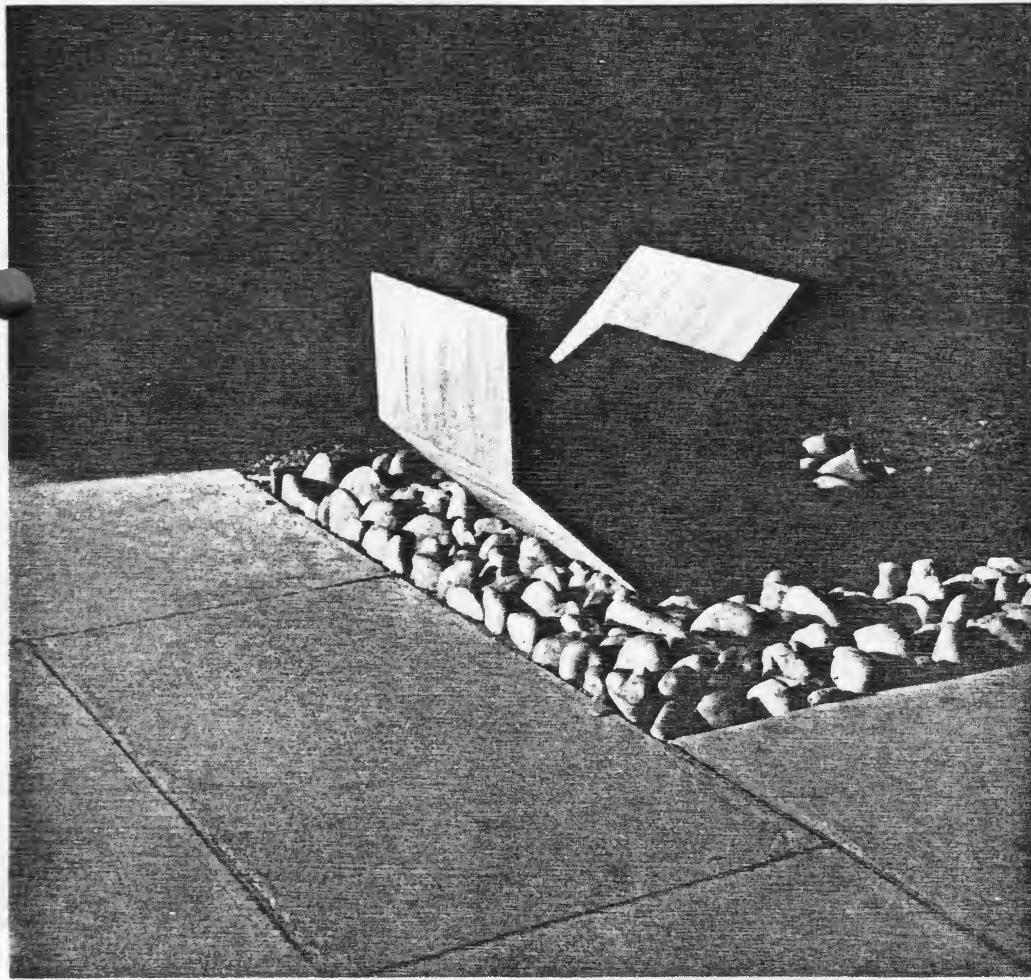


112

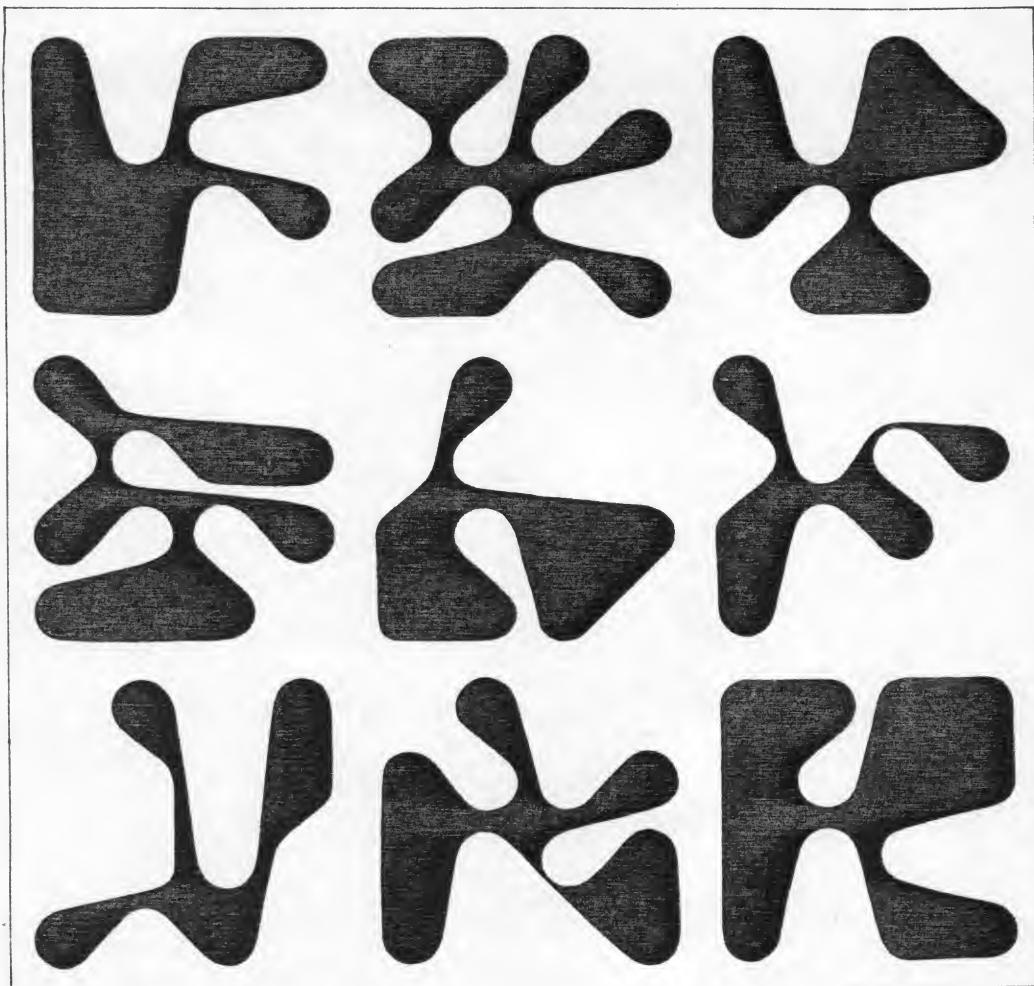
111  
Starting point for No. 112 and  
No. 113

112  
Blanking out some of the parts gives  
rise to various plane figures.

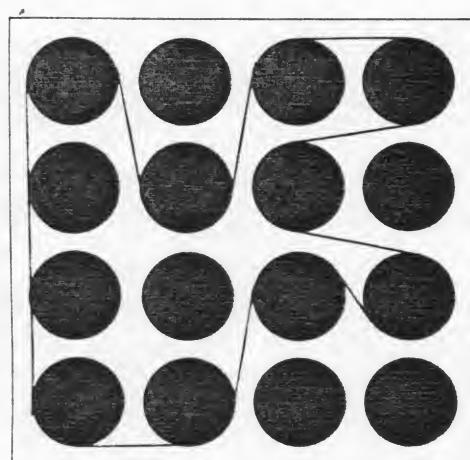
113  
Water collector at the General Trade  
School in Basle. Instead of a pattern  
of planes, here the components  
form corresponding projections into  
space.



113



51



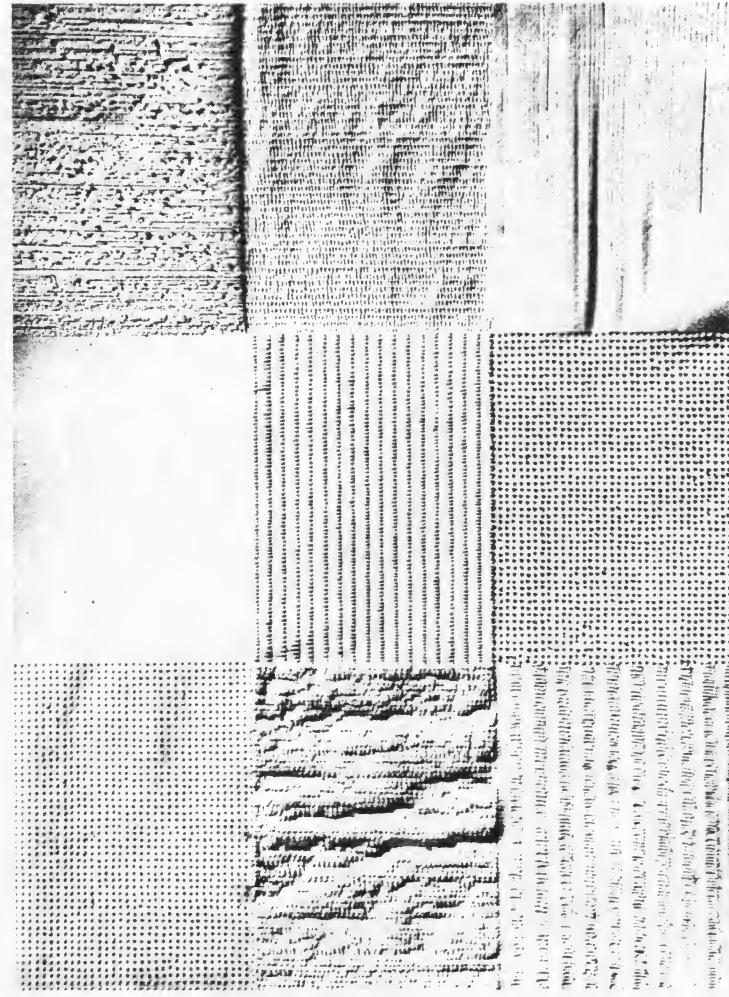
52

51 Study in variations: growing, fluid structures meet one another.  
Starting position: sixteen dots.  
Certain dots are singled out and linked together. The nine variations thus created are recombined into a new unit.

Signature of witness No. 51, L. J. C. 1

Starting position for No. 51, figure 1  
53  
Transposition exercise from nature.  
Dot formation on an autumn leaf.  
(Lithograph)

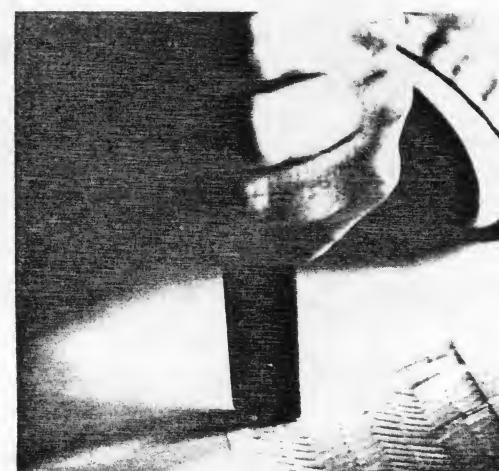
per is used everyday in a conventional manner wrapping or packing material and for drawing, writing, and printing. The natural surface and structure are transformed and disfigured through unconventional mechanical activities. Experience with the material characteristics of paper through physical contact with the resulting textures develops tactile sensitivity. A new optical relationship to the raw material through transformation is produced in technical, consciously unpretentious exercises with simple tools.



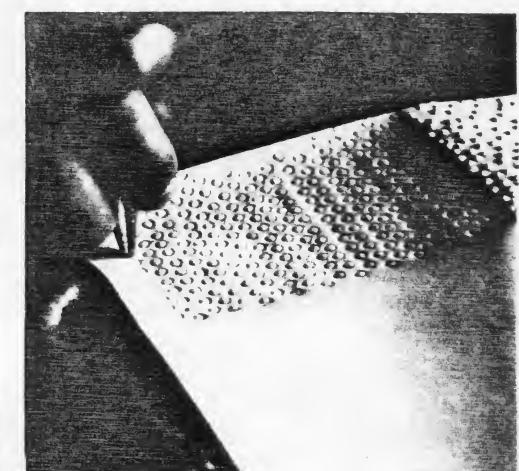
A sheet of paper is divided into nine sections, each of which is gradually differentiated in texture with simple tools: knives, nails, and needles. The number of sections can be expanded for other discovered possibilities. The illustrations on the following two pages show details and single studies of such work.

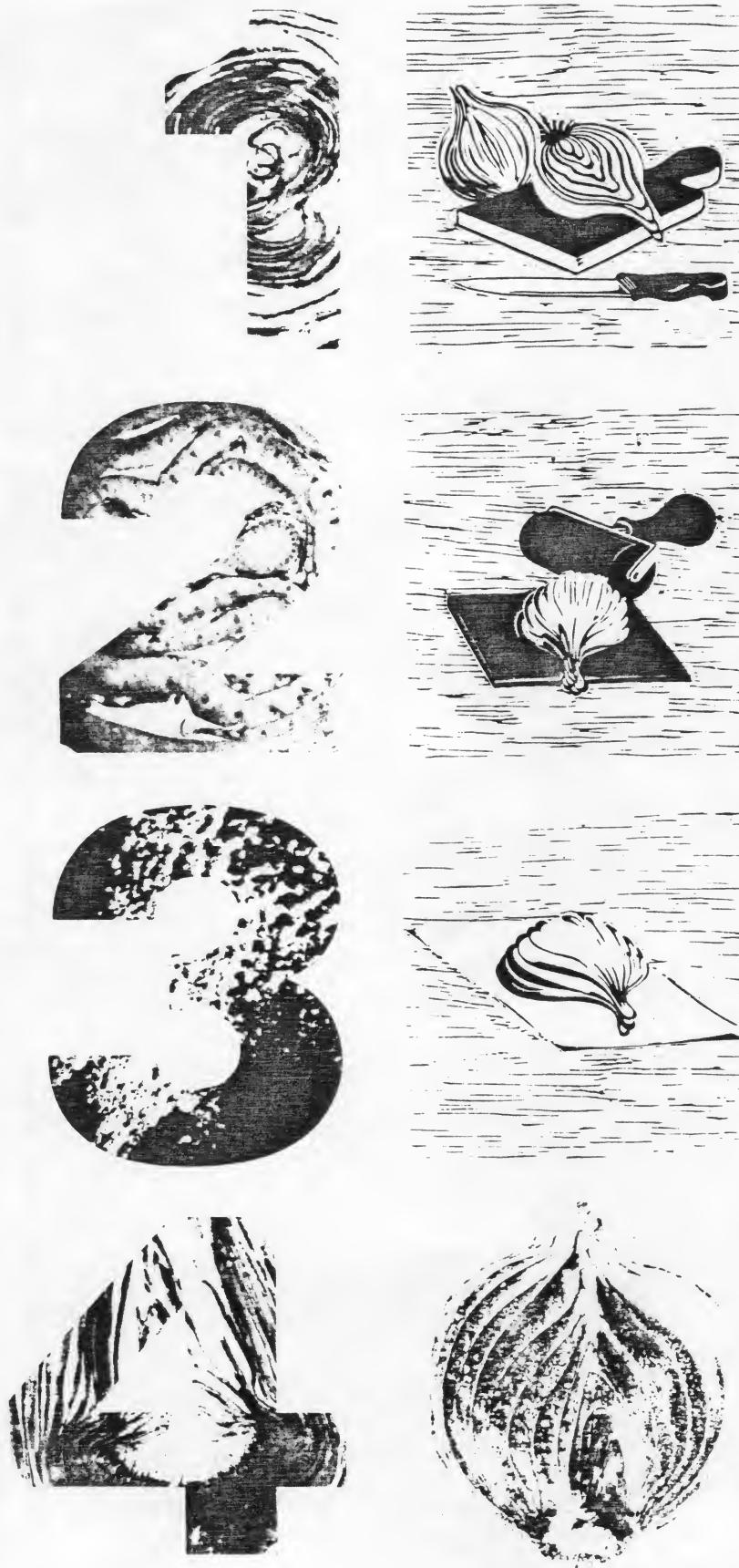
The photographs here and on the following two pages document the methods and tools used to create textures.

A textural relief is produced by lightly tapping on a wood chisel and its even shifting.



Indented round forms are produced by pressing or lightly tapping on a metal punch.

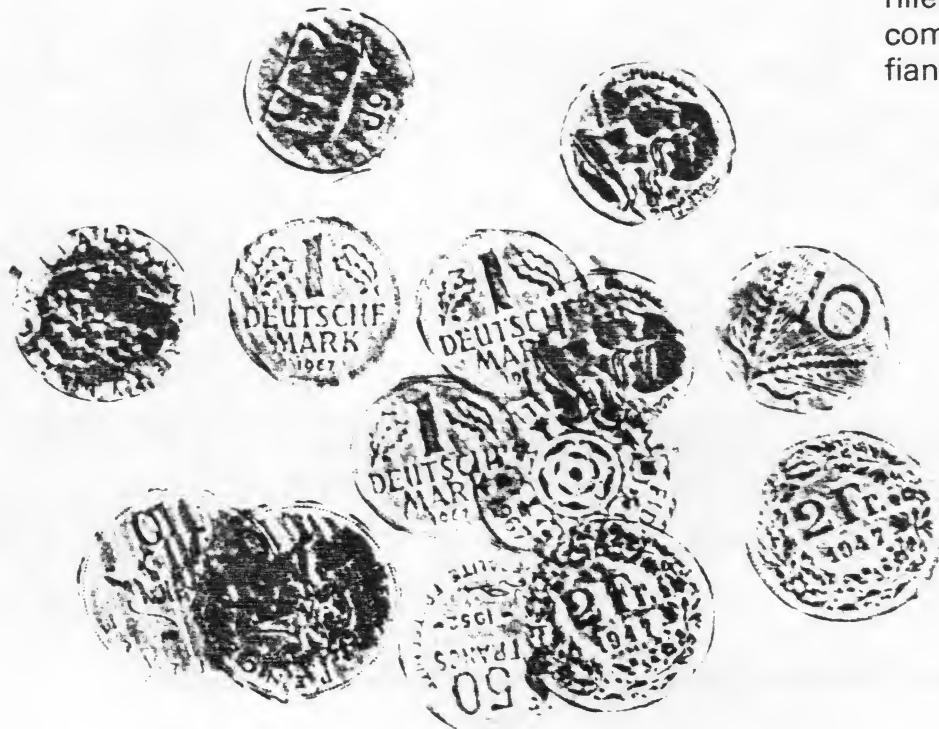
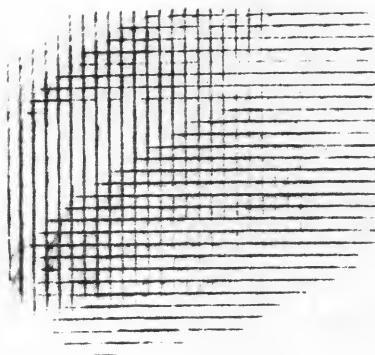




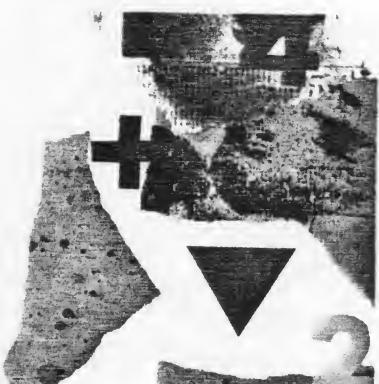
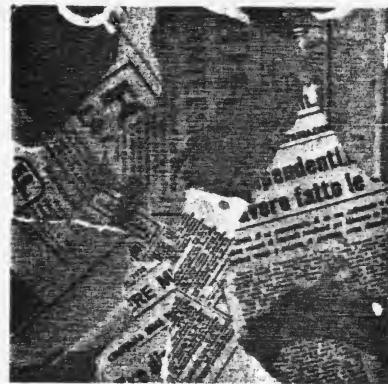
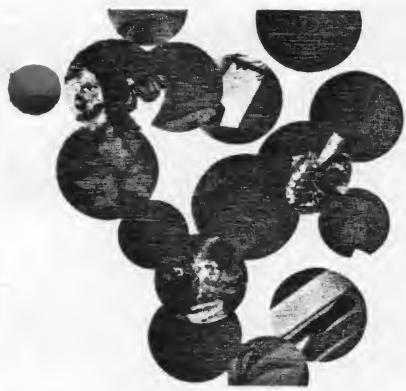
Un tipo di matrice a rilievo è il timbro classico. Ma la superficie di qualsiasi oggetto, meglio se facilmente impugnabile, può essere usata come timbro. In questo caso è stata scelta una cipolla tagliata a metà. La forma che si stamperà cambia a seconda del punto in cui si taglia l'ortaggio. Si preme la cipolla dalla parte del taglio su una lastra già inchiostrata in modo che si imbeva bene di colore. Si appoggia la cipolla inchiostrata su un foglio di carta, premendola bene e facendo attenzione a non spostarla, per evitare una stampa mossa.

Questa è la stampa ottenuta con la cipolla. Ma qualsiasi altro vegetale, tagliato in diversi punti a vostro piacimento vi offrirà forme curiose e spesso inaspettate, come il rame di cavolfiore della pagina accanto.





Le matite, nere o colorate, sono gli strumenti più adatti per eseguire il "frottage" (dal verbo francese *frotter* che significa strofinare). Col frottage si riporta visivamente sulla carta la struttura di una superficie lavorata o comunque non liscia. Il procedimento è quello che di solito si segue con le monete: si mette l'oggetto o la superficie sotto una carta non troppo pesante e si sfrega la matita sulla carta, variando la pressione a seconda della intensità del segno che si vuole ottenere. Oltre alle monete si può usare qualsiasi oggetto abbastanza piatto, o qualsiasi superficie a rilievo (texturizzata) come negli esempi a fianco.



105



Materials List (see attachments)

1. Crayons (smallest box)
2. Scissors
3. Paint Brushes
4. Tempera Paints
5. Stick-Flat Glue
6. Color-aid Paper (at least 11 inches wide)
7. Colored Tissue Paper
8. Strathmore "300" Drawing Paper (11" x 14" cut to 11" x 11")
9. Assorted fruits and vegetables arranged in table displays to be used for stamping shapes and snacking.
10. Press-on Letters, Numbers and Symbols
11. White Photographer's Seamless Paper (50 ft. roll to cover table tops)

**Cast Steel: Straight Trimmers**



Black Enamel Handles  
Strong Clip Points  
Magnetic Tips

Item No.	Full Length	Length of Cut	Price
795-101C-6	6"	2-3/4"	3.19
795-101C-7	7"	3-5/16"	3.39
795-101C-8	8"	3-3/4"	3.89
795-101C-9	9"	3-7/8"	5.29

**Editors or Desk Shears**



Fully  
Nickel  
Plated

795-1055-9 9" Length. .... 13.10

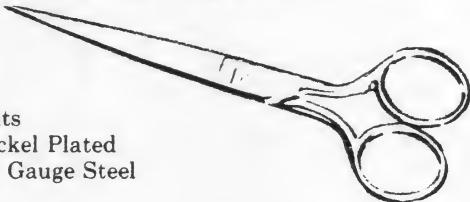
**Office or Bankers Shears**



Special  
Spring  
Device

Item No.	Full Length	Length of Cut	Price
795-1095-9	9"	4-1/2"	7.95
795-1095-10	10"	5-1/8"	9.55
795-1095-12	12"	7"	10.95

**School Scissors**

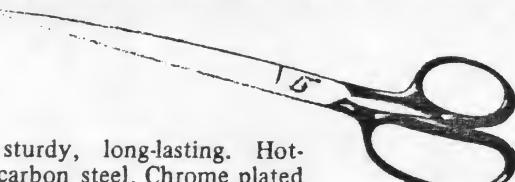


Sharp Points  
Fully Nickel Plated  
Heavy Gauge Steel

795-2405-4 1/2" Length. .... 1.95

**Blueprint Shears**

The "Finest Shears" on the market to meet increasing demands for cutting straight true edges in wide sheets.



Slender, sturdy, long-lasting. Hot-tempered hi-carbon steel. Chrome plated blades. Black handles.

795-88U-12 12"	32.50
795-88U-14 14"	35.35
795-88U-16 16"	39.50

**NEW UNIVERSAL GRAPHIC ARTS SCISSORS**

Biomechanically  
Designed For  
Easy Hand/Wrist  
Action

Serrated Self-  
Sharpening Blade  
Hand Forged  
High Carbon  
Steel



Adjustable Break-  
Away Blades For  
Cleaning, Also  
Doubles As A Knife

Blade Angle Helps Lift-  
Material Being Cut.

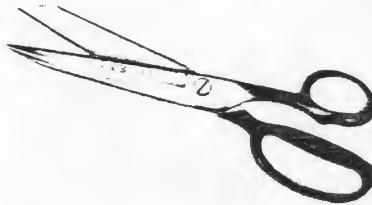
Rounded Tip End  
For Use As  
Burnisher

Length 8 1/2" Width 2 3/4"  
795-007 ....

59.95

**Wiss  
Industrial and Professional Shears**

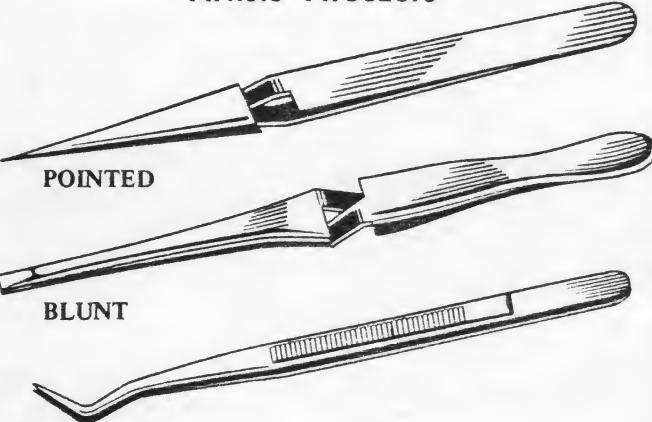
Finest quality scissors. Rust-resistant nickel plating hot drop-forged steel. Patents easy jet pivot black handles.



A standard of  
excellence.

795-36 6"	19.95
795-37 7"	20.95
795-38 8"	21.95

**Artists' Tweezers**



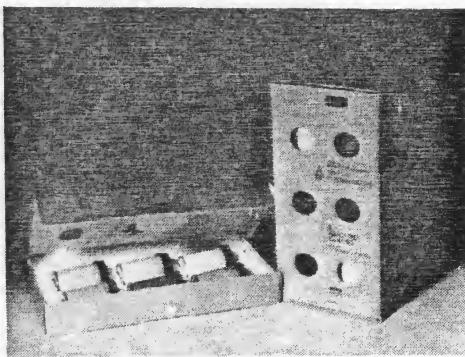
**BENT NOSE**

795-7337 Pointed	1.95
795-7338 Blunt	2.95
795-7343 Bent Nose	3.99



# COLORS AND PAINTING MEDIUMS

## LIQUITEX SETS IN 3/4 oz JARS



732-6906. . . . . 6 Color . . . . . 5.95  
 732-6912. . . . . 12 Color . . . . . 10.50

## LIQUITEX FLUORESCENT COLORS

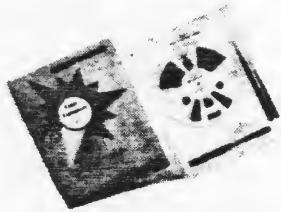
Liquitex poster colors in bright, new colors. White is used as an undercoat on certain surfaces to enhance the color. Colors active under black light. Packed (12) to a carton. Available in the following colors:

Colors Fluorescent	2 oz 2.10	8 oz 5.80
Orange Yellow	732-510-2	732-510-8
Orange	732-520-2	732-520-8
Red	732-540-2	732-540-8
Magenta	732-560-2	732-560-8
Blue	732-570-2	732-570-8
Green	732-580-2	732-580-8

## FLUORESCENT SET IN 3/4 oz JARS

732-6976. . . . . 6 Colors. . . . . 8.25

## Color Compass



Simplified full colortext with diagrams, charts and illustrations. The text explains the theory of color, color mixing, value, and use of colors. Protective sleeve has color selector chart included.

732-B425 . . . . . 5.50

## Color Computer

Designed for use by professional and student alike, the color computer answers the problems of color mixing and color harmony by a turn of the wheels.

732-B420 . . . . . 2.50

## KAYLOR LIQUID TEMPERA



Produced in a thick semi-paste form, KAYLOR is ready for immediate use in practically all classroom applications such as easel painting, finger painting, etc. When thinned with water it becomes a free-flowing paint with excellent brushing and covering qualities.

KAYLOR is non-toxic and non-injurious to the skin, and is packaged in non-breakable plastic containers adaptable to the use of pouring spouts for dispensing.

All colors are readily intermixable with each other to obtain intermediate hues and with black and white to produce shades and tints.

In addition to eighteen regular colors KAYLOR is available in eight Daylight Fluorescent hues of exceptional brilliance and low cost. Whether used individually or intermixed with regular colors, unusual and exciting results are obtained. KAYLOR is economical, costing no more than comparable grades of powder tempera and is already dispersed and ready for instant use, thus eliminating time consuming preparation by teachers and pupils.

## KAYLOR Liquid tempera

Available in the following 18 colors: . . . . . Pt. size 2.40

732-007-1	Red Orange	732-007-10	Black
732-007-2	Red Violet	732-007-11	Brown
732-007-3	Turquoise	732-007-12	Blue Green
732-007-4	Ultramarine Blue	732-007-13	Blue Violet
732-007-5	Violet	732-007-14	Green
732-007-6	White	732-007-15	Magenta
732-007-7	Yellow	732-007-16	Orange
732-007-8	Yellow Green	732-007-17	Peach
732-007-9	Yellow Grange	732-007-18	Red

## KAYLOR FLUORESCENT COLORS

Kaylor liquid in 8 wild, bright, mod colors—active under black light! Packaged in convenient 16 oz. plastic bottles.

732-008-1	Blue	732-008-5	Orange Red
732-008-2	Green	732-008-6	Pink
732-008-3	Magenta	732-008-7	Red
732-008-4	Orange	732-008-8	Yellow

Any color above. . . . . 3.95 ea.

## "YORKER" SPOUTS

Plastic screw tops with sharp "snout" and cap for dispensing Kaylor Colors.

732-009-1 . . . . . 3.00 doz.



# TAPES & ADHESIVES



Made from a special premium quality of natural crude rubber treated and blended to a formula which is the result of years of experience in producing a cement best suited for paper joining.

Item No.	Size and Description	F.O.B. Eastern States	F.O.B. Western States
7102-138	4 Ounce "Brush-in-Cap" . . . . .	1.60	1.75
7102-139	Half-Pint "Brush-in-Cap" . . . . .	2.95	3.25
7102-101	Pint Cans . . . . .	3.85	4.20
7102-102	Quart Cans . . . . .	6.25	6.85
7102-103	Gallon Cans . . . . .	18.25	18.95
7102-104	Five Gallon Drum (Not cased) . . .	78.00	85.00

## Bestine Solvent and Thinner

Used for thinning or reducing Rubber Paper Cements. Contains no benzol or other toxic liquids. An Excellent thinner for Frisket Work. Can be used for cleaning metal types, metal rollers, metal stencils and electros.

Item No.	Size and Description	F.O.B. Eastern States	F.O.B. Western States
7102-201	Pint Cans . . . . .	3.15	3.45
7102-202	Quart Cans . . . . .	5.10	5.60
7102-203	Gallon Cans . . . . .	14.00	14.55

## Best Test Dispenser

An economical and practical device for handling rubber cement. Air-tight and easy opening, with a sliding brush that can be adjusted to cement level. Constructed of non-rusting metal parts.

Item No.	Size and Description	F.O.B. Eastern States	F.O.B. Western States
7102-300	9 Oz. Glass Dispenser . . . . .	4.85	5.25
7102-500G	16 Oz. Glass Dispenser . . . . .	5.30	5.95
7102-500P	16 Oz. Plastic Dispenser . . . . .	5.90	6.35

## "Yes" — Stikflat Glue

Used by artists, designers, painters, libraries etc. A truly all-purpose glue of heavy consistency easily diluted with water. Will not curl, wrinkle or discolor any material regardless of how thin the stock.

7102-004-1	Pint Jars . . . . .	7.80
7102-004-2	Quart Jars . . . . .	11.15



## RUBBER CEMENT

## GLUES AND ADHESIVES

## WAX COATERS

## TAPES:

## MASKING

## CELLULOSE

## CLOTH

## DISPENSERS

## Rubber Cement Pick-up

For easy removal of rubber cement from layouts, paste-ups and photo mountings.

7102-005-1 . . . . .

.70

## Bestest One-Coat Cement

The pressure-sensitive rubber cement which lets you paste down—pick up at will and reposition. No solvents needed. Spreads evenly and smoothly. Is transparent, non-wrinkling and curl-proof. Also non-staining.



7102-402 Quart Can . . . . . 6.50  
7102-403 Gallon Can . . . . . 19.75

## Rubber Cement Dispensers

Standard dispenser with an air-tight, non-rusting cap. The cap has a brush that can be adjusted to the level of the rubber cement in the jar. Brown glass jar to protect cement from sunlight.

7102-007-1 1/2 Pint . . . . . 5.25  
7102-007-2 Pint Size . . . . . 6.35



## Graphic Arts Cement Dispenser

An all metal dispenser with a cone shaped top that permits you to leave your cement brush in the can. Air-tight top prevents cement from evaporating. Has a wire in the top of the can to wipe excess cement from brush.

710-008-1 Quart Size . . . . . 5.50  
CEMENT BRUSH . . . . .

7102-008-2 2 inches wide . . . . . 2.00



## Rubber Cement Thinner Dispensers

No leak, no waste and no cap to lose. The special nozzle opens and closes with a twist. Available in two styles, each with its own funnel for filling.

7102-009-1 Cone Shaped Style, 6 oz. . . . . 9.50

## Elmer's Epoxy Glue

Strong, Versatile, Durable, Clear, Waterproof, Easy-to-use. A Clear Epoxy glue for repairing metals, most plastics, china, glass and porcelain.

7102-E601 . . . . . 1.95

# GRAPHIC ART AND PRINTED CIRCUIT MATERIALS

Finest quality Acetate used in the  
graphic arts field for overlays and paste-ups

SHEETS				PADS			ROLLS			
30" x 40"	20" x 50"	25" x 40"		9" x 12"	14" x 17"	19" x 24"	20" x 12'	20" x 50'	40" x 12'	40" x 50'
.0088 Clear								712-001 5.00		712-002 9.40
.0015 Clear								712-003 5.65		712-004 10.50
.003 Clear 1.20	712-005 1.00	712-006 1.00	712-007 4.95	712-008 10.30	712-009 18.00	712-010 4.75	712-011 14.00	712-012 8.00	712-013 25.85	712-014 25.85
.003 Matte 2.80	712-015 2.35	712-016 2.35	712-017 6.25	712-018 12.25	712-019 20.30	712-020 7.15	712-021 24.15	712-022 12.75	712-023 46.00	712-024 46.00
.005 Clear 2.05	712-025 1.70	712-026 1.70	712-027 7.30	712-028 16.15	712-029 26.50	712-030 6.50	712-031 21.60	712-032 11.65	712-033 41.15	712-034 41.15
.005 Matte 3.45	712-035 2.90	712-036 2.90	712-037 7.75	712-038 18.00	712-039 29.50	712-040 8.50	712-041 30.00	712-042 15.65	712-043 57.85	712-044 57.85
.007 Clear 3.50	712-045 3.00	712-046 3.00	712-047 9.75	712-048 20.75	712-049 37.45	712-050 10.35	712-051 37.15	712-052 19.15	712-053 71.50	712-054 71.50
.007 Matte 5.50	712-055 4.60	712-056 4.60	712-057 11.25	712-058 24.60	712-059 39.25	712-060 13.15	712-061 48.00	712-062 24.35	712-063 93.60	712-064 93.60
.010 Clear 4.70	712-065 4.00	712-066 4.00	712-067 11.70	712-068 25.25	712-069 40.50	712-070 13.65	712-071 50.25	712-072 25.50	712-073 98.15	712-074 98.15
.010 Matte 6.95	712-075 5.85	712-076 5.85	712-077 12.25	712-078 29.35	712-079 50.00	712-080 18.00	712-081 68.35	712-082 34.15	712-083 134.25	712-084 134.25

NOTE: Other sizes available cut to order.

Roll stock also available in 25' and 100' lengths.

## PRE-KOTE ACETATE

A specially treated acetate that accepts ink, washes, watercolors and any other medium without crawling.

SHEETS		PADS				ROLLS			
20" x 25"	9" x 12"	12 Sheets Per Pad				20" x 25"	20" x 50'	40" x 50"	
712-085 1.75	712-086 6.75	712-087 7.95	712-088 13.00	712-089 20.25		712-090 36.40	712-091 72.50		

## CLEAR PRESSURE SENSITIVE ACETATE

Adhesive-backed stock can be used for protecting drawings, maps and charts or mounting objects onto boards, also makes excellent low-cost hinge stock for mounting transparencies onto frames. .005 thickness clear acetate.

Item No.	Size	No. Sheets	Price
712-094	8 1/2 x 11	100	39.50
712-095	10 1/2 x 10 1/2	100	56.95
712-096	20 x 25	Each	1.90
712-097	25 x 40	Each	3.75
712-098	20 x 50	Each	3.75

## CHROME MYLAR

Brilliant mirror-like finish virtually indestructible, can be printed on or embossed. Beautiful for display, packaging, layouts, mirrors and greeting cards .002 thick.

712-092 27" x 6" . . . . .  
712-093 54" x 6" . . . . . 12.00

## ANIMATION CELS — Clear

Very high quality, transparent, clear cels which are .005" thick. A tissue protects each cel.

12 Field size, 10 1/2" x 12 1/2", in package of 100 sheets.

712-099 Unpunched . . . . . 27.50  
712-100 Acme Punched . . . . . 29.50

## COLORED ACETATE

Transparent acetate in sheets. Thickness .005. Size 20x50. 3.95 per sheet.

Item No.	Color	Item No.	Color	Item No.	Color	Item No.	Color
712-101	Red	712-103	Blue	712-104	Yellow	712-105	Amber
712-102	Green						

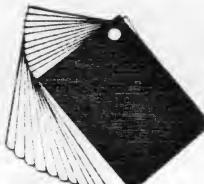
## METALLIC ACETATE

Metallic acetate in sheets. Thickness .0075. Size 20" x 50" 5.25 per sheet.

Item No.	Color	Item No.	Color	Item No.	Color	Item No.	Color
712-106	Silver	712-108	Red	712-109	Dark Blue	712-110	Chartruese
712-107	Gold						

## COLOR-AID SHEETS

Designed to save valuable time and effort by eliminating color guess-work and color mixing. Surface is completely washable. Matte finish takes any medium. Full 202 color range of 24 basic hues with four tints and three shades of each hue, eight shades of warm grays, plus black, also 16 new "living" grays (cool) which are color controlled.



You can order full size 18x24 sheets from the color-aid swatch book. . . . . 1.50 each

Color-aid pak — contains one each of the 202 colors in 6" x 9" sheet size.

712-111 School Pak . . . . . 33.50

712-112 Color-aid swatch book . . . . . 18.90

**Crescent Matching Art Papers**

for matching cover flap to colored mat for elegant presentations. Also excellent for art work. 22" x 32" Sheets.

Eastern States . . . . . 80 Western States . . . . . 90

Item No.	Color
723-P986	Tampico Brown
723-P985	Pyro Brown
723-P984	Oak Brown
723-P983	Saddle Tan
723-P982	Persian Red
723-P981	Oriental Red
723-P980	Palm Beach White
723-P987	Raven Black
723-P974	Gibraltar Gray
723-P951	Drk. Shade T.V. Gray
723-P950	Lt. Shade T.V. Gray
723-P975	Stone Gray
723-P974	Dawn Gray
723-P976	Bar Harbor Gray
723-P977	Newport Blue
723-P1073	Biscay Blue
723-P984	Chambols Gold
723-P1054	Baltic Blue
723-P1078	Madagascar Pink
723-P1076	Las Cruces Purple
723-P1075	Madeira Red
723-P3214	Chinese Red
723-P981	Peach
723-P1077	Burnt Orange
723-P1059	Camel
723-P1060	Doeskin
723-P1061	Sandstone

For Matching Crescent Colored Mat Board—See page 16

**Construction Paper**

A rough textured, clear and intensely colored paper for cutting, pasting and drawing. Comes in packages of 50 sheets.

Color	9"x12"	12"x18"	18"x24"	24"x36"
Assorted colors	723-002-1	723-002-12	723-002-23	723-002-34
Black	723-002-2	723-002-13	723-002-24	723-002-35
Blue	723-002-3	723-002-14	723-002-25	723-002-36
Green	723-002-4	723-002-15	723-002-26	723-002-37
Yellow	723-002-5	723-002-16	723-002-27	723-002-38
Gold	723-002-6	723-002-17	723-002-28	723-002-39
Red	723-002-7	723-002-18	723-002-29	723-002-40
Violet	723-002-8	723-002-19	723-002-30	723-002-41
White	723-002-9	723-002-20	723-002-31	723-002-42
Yellow	723-002-10	723-002-21	723-002-32	723-002-43
	723-002-11	723-002-22	723-002-33	723-002-44
Price per pkg.	2.40	4.70	8.85	13.40

**Brilliant Aluminum Foils (Paper Backed)**

Foil laminated to durable paper. Paint, emboss or burnish for varied effects. 20"x26" sheets. . . . . 90 Each

723-003-1 Silver

723-003-2 Gold

**107" Extra Wide Background Paper**

Assorted colors of Extra Wide paper used in display, commercial photography, sets, etc.

Eastern States 19.95

Western States 29.95

723-004-1	Atmosphere Blue	723-004-6	Pursuit Gray	723-004-11	Black
723-004-2	Alaska Blue	723-004-7	Pongee	723-004-12	White
723-004-3	Thunder Gray	723-004-8	Poppy	723-004-13	Red
723-004-4	Dover Gray	723-004-9	Deep Blue	723-004-14	Topaz
723-004-5	Silver Gray	723-004-10	Natural		

**BEMISS JASON SPECIALTY PAPERS****Spectra Art Tissue**

42 color fine art tissue paper. 24 sh quire . . . . . 2.15

**Corobuff Rolls**

12 colors 48"x5' rolls corrugated paper . . . . . 4.75 ea.

**Art Kraft**

12 colors plus assorted Art Kraft paper . . . . . 1.75

12x18 50 sh per . . . . . 3.50

**Fadeless Paper**

12 color 16"x25' rolls. Art paper . . . . . 3.05

**Cover Stock**

For flapping artwork and special effects illustration with various media. Size 20 x 26, 65 lb. weight, 9 colors, .60 ea.

Item No.	Color	Item No.	Color
723-006-1	Lt. Blue	723-006-7	Tangerine
723-006-2	Tan	723-006-8	Scarlet
723-006-3	India	723-006-9	Snow White
723-006-4	Gray	723-006-10	Raven Black
723-006-5	Yellow	723-006-11	Gold
723-006-6	Green	723-006-12	Dark Blue

**ANTIQUE PARCHMENT & PINE PRINTING PAPER**

**Antique Parchment Paper:** For lettering, decoration, college scrolls, etc.

723-007-1 26x40 . . . . . 90

**Arches Cover:** For litho, etching and silkscreen printing.

723-008-1 22x30 White . . . . . 2.40

723-008-2 22x30 Buff . . . . . 2.40

**Basingwerk:** Off-white, smooth uncoated surface, for all printing processes.

723-009-1 26x40 Medium . . . . . 1.05

723-009-2 26x40 Heavy . . . . . 1.35

**Copperplate Etching:** Heavy weight, white, semi-smooth.

723-010-1 22x30 . . . . . 1.85

**Opaline Parchment:** Heavy, white, semi-clear with smooth surface.

723-011-1 22 1/2x28 1/2 . . . . . 3.65

**Mottled Vegetable Parchment:** White, mottled paper for scrolls, etc.

723-012-1 25x38 . . . . . 1.50

**Rives:** Heavy weight, antique finish, for all printing.

723-013-1 19x26 White . . . . . 1.80

723-013-2 19x26 Buff . . . . . 1.80

**Rives, BFK:** Extra heavy. White.

723-014-1 22x30 . . . . . 2.50

723-014-2 29x41 . . . . . 4.50

**Hosho:** White, medium weight, hand laid. Soft on one side and harder texture on the other.

723-015-1 19x24 . . . . . 1.65

**Goyu:** White, lt. weight, hand laid, semi-transparent.

723-016-1 21x29 . . . . . 2.00

**Kinwashi:** Very fibrous off-white translucence streaked with white and tan wood fibers.

723-017-1 24x36 . . . . . 1.70

**Mulberry:** White, medium weight, for woodblock, lino printing and sumi painting

723-018-1 24x33 . . . . . 1.35

**Sekishu:** Lt. weight, lightly perceptible laid formation and a fairly smooth surface.

723-019-1 24x39 White . . . . . 1.70

723-019-2 24x39 Natural . . . . . 1.70

**Natsume 4002:** Medium weight, off-white with blotter type texture and swirling green wood fiber throughout.

723-020-1 24x36 . . . . . 7.50

**Natsume 4007:** Similar to 4002, but with finer fibers on one surface only, produces a smooth pearl-like surface.

723-021-1 24x36 . . . . . 4.00

**Unryu:** Tissue weight, white paper strewn with wood fibers of even color and texture.

723-022-1 24x36 . . . . . 1.35

### SPIRAL SKETCH PAD

A heavier weight, medium rough surface pad that takes pencil, crayon, watercolor, etc. It is the ideal sketchbook for your backyard or on your travels. Spiral bound 70 sheet pad.

Cat. No.	Size	Price
719-506-1	5½x8½	3.15
719-506-2	8½x11	4.65
719-506-3	11x14	5.95

### Jumbo Sketch Pad

Our most popular white sketching paper pad has a hard clean natural sheet with excellent erasing quality. Takes pencil, pen and ink work equally well (100 sheets).



Cat. No.	Size	Price
719-055-1	9x12	4.35
719-055-2	11x14	6.05
719-055-3	14x17	9.05
719-055-4	18x24	16.25

### Grumbacher "ALL TECHNIQUE"



A spiral bound sketchbook of white cold pressed paper ideal for watercolor painting, pencil, oil pastels, acrylic colors and other media (100 sheet pad).

Cat. No.	Size	Price
719-7193-1	5½x8½	2.50
719-7193-2	8½x11	3.85
719-7193-3	11x14	5.55

### Strathmore "300" Sketch



Use this paper to try out ideas; work out roughs in pen, oil, crayon, felt marker. Wet or dry sketch on it (100 sheets).

Cat. No.	Size	Price
719-350-9	9x12	4.60
719-350-11	11x14	6.35
719-350-14	14x17	9.05
719-350-18	18x24 (30 Shts)	6.15

### Strathmore Sketch

A general purpose sketch paper for classroom experimentation perfect for pen, pencil and a variety of other media (100 sheets)

Cat. No.	Size	Price
719-455-8	5½x8½	2.40
719-455-3	9x12	4.75
719-455-4	11x14	6.70
719-455-5	14x17	9.80

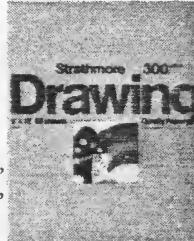
### Artists' Permanent Sketch Book



Contains all-purpose, pure white bond paper capable of taking ink, crayon and pencil. Handsomely bound in a well-stitched leatherette cover. 288 pages per book.

Cat. No.	Size	Price
719-006-1	4x6	2.50
719-006-2	5½x8½	3.95
719-006-3	8½x11	5.75
719-006-4	11x14	7.75

### Stratmore "300" Drawing



Top quality paper for use with: crayon, pencil, pen and ink, charcoal, watercolor, or felt marker. (50 sheets)

Cat. No.	Size	Price
719-340-9	9x12	3.20
719-340-11	11x14	4.40
719-340-14	14x17	6.30

A "Legal Ruled" writing pad for office, studio or home use. Yellow Bond (50 sheet pad).

Cat. No.	Size	Price
719-008-1	8½x11	1.25
719-008-2	8½x14	1.40

### Lecturer Pads

See page 174 for more information.

Letraset

lettering

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U.S.A. Order No.

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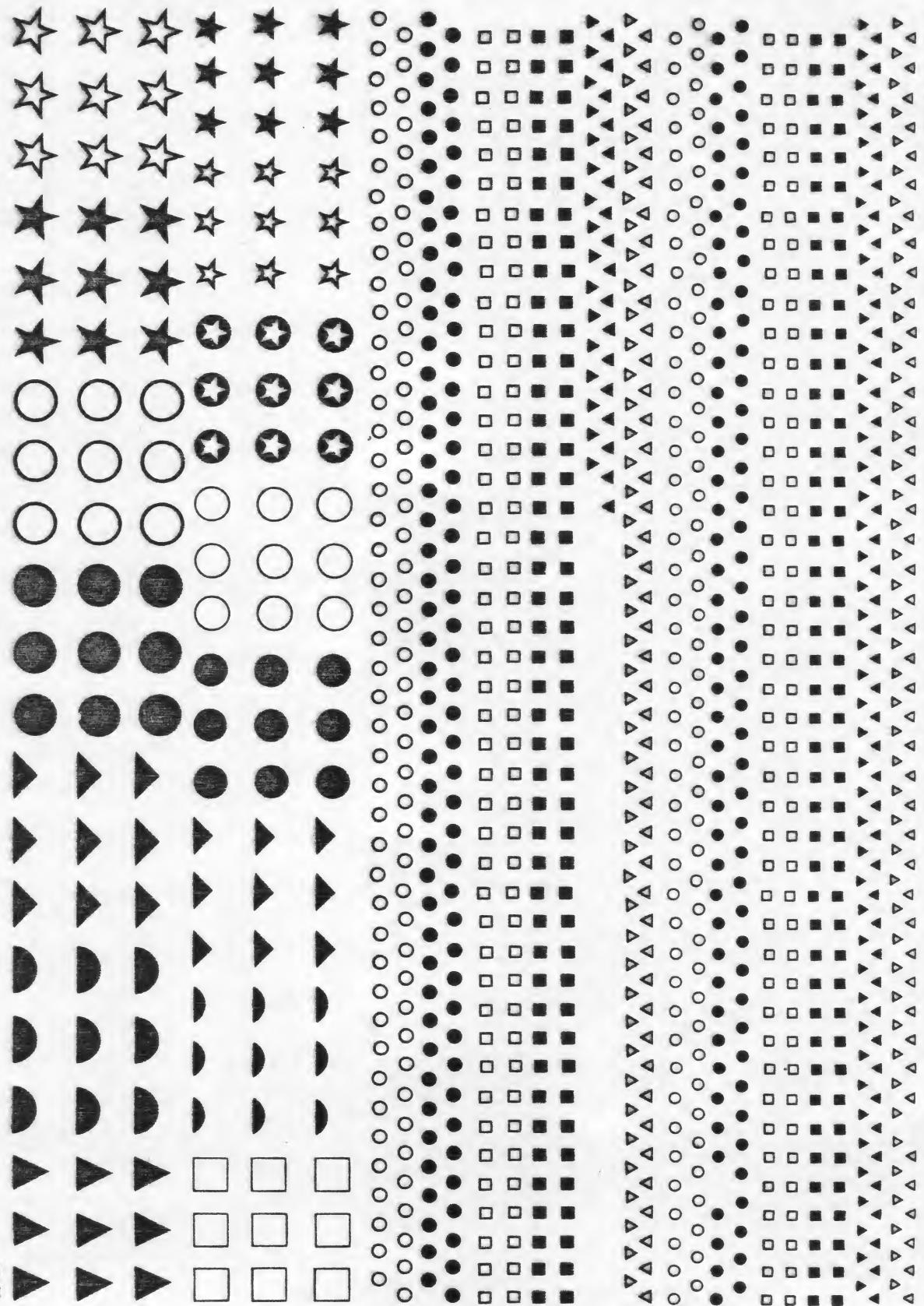
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# Letraset symbols

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MUSIC

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1. Nightlake/John Abercombie/"Arcade"
2. Abraham's Theme/Vangelis/"Chariots of Fire"
3. Computer Love/Kraftwerk/"Computer World"
4. Inspiration/Grace Jones/"Living my Life"
5. Let X=X/Laurie Anderson/"Big Science"
6. Concerto No. 10 in B Minor/Antonio Vivaldi/L'Estro Armonico